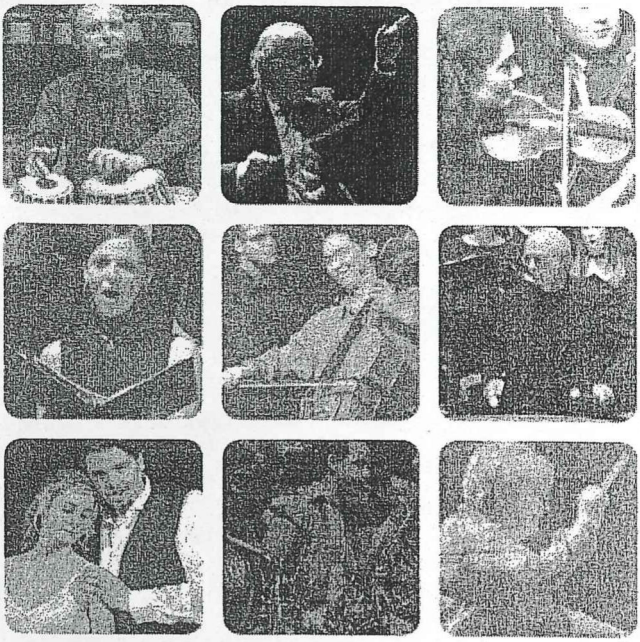
CD 2006--71-72

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

FACULTY of MUSIC
UNIVERSITY OF TORONTO

Saturday, October 21, 2006
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

60 Years of Music Education Celebration Concert

PROGRAM

Eugène Bozza — Children's Overture

William Bolcom — Song

Karel Husa — Les couleurs fauves (Vivid Colours)
I. Persistent Bells
II. Ritual Dance Masks

Allan Gilliland — Dreaming of the Masters I
Benny's Bounce
Stranger on the Prairie
Rhythm Buddy

James Campbell, clarinet
J.P. Bickell Master Class and Lecture Artist
Wind ensemble premiere
University of Toronto Wind Ensemble
Gillian MacKay, conductor

INTERMISSION

Calixa Lavallée
Arr. Robert Rosevear — O Canada

Godfrey Ridout — Partita Accademica
Flourish of Fond Farewell
March
Robert Rosevear, conductor

Carl Maria von Weber
Arr. Jeff Girard — Clarinet Concerto No. 2
Romanza
Rondo
James Campbell, clarinet
Jeffrey Reynolds, conductor

Presentation of the Distinguished Visitor Award to James Campbell

John Newton
Arr. Frank Ticheli

Amazing Grace
Ronald Chandler, conductor

Edwin Franko Goldman

On the Mall
Stephen Chenette, conductor

Gustav Holst

Suite No. 1 in Eb for Military Band
Chaconne
Intermezzo
March

Gillian MacKay, conductor
University of Toronto Alumni Band

This concert is co-sponsored by

Selmer

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

The Faculty of Music is pleased to welcome members of the Music Alumni Assocation to *60 Years of Music Education.*

Program Notes

EUGÈNE BOZZA (1905-1991)
Children's Overture
Eugène Bozza was a fixture in the French music scene during the mid- 20th century, conducting the orchestra at the Paris Opéra-Comique from 1939-1948. Significant among Bozza's contributions to the musical repertoire are his numerous solo pieces for wind instruments, many of which were commissioned as test pieces in the annual exams at the Conservatoire. Children's Overture, one of only three extant works for large wind ensemble, was written in 1964, when the composer was working as head of the Conservatoire in Valenciennes. It incorporates fourteen different children's play songs and lullabies, and presents them in a whirling, tumbling fashion, calling to mind the swirl of activity on a busy playground. As the flurry of tunes reaches its climax, listen for the robust appearance of Frère Jacques in the horns.

WILLIAM BOLCOM (B.1938)
Song
William Bolcom is a Pulitzer-Prize winning American composer who has been commissioned by the world's leading orchestras and opera houses. He is also renowned as a pianist, appearing primarily in a duo with soprano Joan Morris. Since 1973, Bolcom has served on the faculty at the University of Michigan in Ann Arbor.

In 2001, his colleague H. Robert Reynolds retired from the post of Director of Bands, a position which he had held for twenty six years. In honour of that occasion, Bolcom approached the conductor and offered a gift of a composition to be performed at Reynolds' retirement gala concert. Initially, Bolcom intended to write a fanfare to commemorate the event, but Reynolds encouraged Bolcom to write a lyrical work, pointing out to the composer how many fanfares already exist for winds. The resultant work has the warmth and fluidity of line typical of the great lyrical works for winds, with beautiful melody which soars initially out of the horn section and then works its way through the group.

KAREL HUSA (B.1921)
Les couleurs fauves (Vivid Colors)
Still active as a composer and conductor at 85, Husa has contributed many major works to the catalogue of wind masterpieces. Technically challenging and often quite dissonant, Husa's music is emotionally very highly charged, and rarely leaves audiences or players unmoved. This is the third piece of a set of three to be presented by the wind groups at the University of Toronto this year, in honour of Husa's 85th birthday. The Symphonic Winds performed Music for Prague 1968 in their spring concert, and the Wind Ensemble's final concert of last season featured his Smetana Fanfare. Les couleurs fauves was inspired by Husa's love of colour, specifically its use in the works of the impressionist and fauvistes painters. In the two movements of this work, Husa explores variety in instrumental colour by developing timbral structures throughout the group. The first movement is based primarily on a four-note motive heard initially in the solo oboe. The second movement evolves from a three-note set heard first in the trumpets, and features significant use of canon throughout. The percussion section is crucial in all Husa's music, providing both motivic material and timbral context. There is no prolonged tonal melodic activity in this music, but enjoyment comes from observing the development of the evolving textures and colours.

ALLAN GILLILAND (B.1965)
Dreaming of the Masters I (2003, wind version 2006)
Allan Gilliland lives and works in Edmonton, where he is head of composition at Grant MacEwan College. (please refer to Mr. Gilliland's biography in this program). This is the premiere of the Wind Ensemble version of this piece, originally written for James Campbell as part of Gilliland's tenure as composer-in-residence with the Edmonton Symphony Orchestra. According to Gilliland's program notes for the orchestral version, the work evolved from a desire to combine his own background in jazz with the orchestral medium. Benny's Bounce was inspired directly by Benny Goodman, and is reminiscent of his signature tune, Sing Sing Sing. The second movement was inspired by early 20th century clarinetists such as Pee Wee Russell and Barney Bigard. The title is a joke on Aker Bilk's hit Stranger on the Shore, alluding to James Campbell's prairie roots. The third movement was inspired by a bebop clarinetist, Buddy DeFranco, and the underlying harmony of this movement is based on the chord changes for I Got Rhythm.

CALIXA LAVALLÉE (1842-1891)
O Canada
The national anthem has long been a tradition at the opening of concerts, although it is no longer the practice at the University of Toronto. We present our version this evening as a tribute to the bands and the band concerts that have appeared in earlier years. This arrangement is by one of tonight's guest conductors, Robert Rosevear. Although he is famous as the composer of the national anthem of Canada, relatively little of Calixa Lavallée's other music is well-known. The son of a string instrument maker, Lavallée was an extraordinary pianist and composer who grew up in the Ste-Hyacinthe area

of Québec. He remained emotionally attached to Canada for his entire life, and worked for years to begin a conservatory in Montréal. The artistic reality in Montréal during those years made it impossible for him to develop a meaningful career in Canada, and he spent a great deal of his professional life in the United States, primarily in Louisiana and Massachusetts. O Canada was originally composed, with French lyrics, to commemorate a national convention of French Canadians held in Québec City in 1880. It was officially adopted at the country's national anthem in 1980, although it functioned unofficially as such for many decades prior.

GODFREY RIDOUT (1918-1984)
Partita Accademica: Flourish of Fond Farewell and March
These two movements by Canadian Godfrey Ridout are part of a three-movement work first performed at a concert of the Faculty of Music band in 1963. The band was under the direction of Robert Rosevear, to whom they were dedicated. A product himself of a Toronto musical education, Godfrey Ridout taught at the University of Toronto Faculty of Music from 1948-1982. Prior to that, he taught at the Toronto Conservatory, having been appointed there at the age of 21. Ridout is remembered primarily for works in the orchestral, film score, and operatic genres. His orchestral work Fall Fair has received considerable attention in its arrangement for winds, and is performed around the world by collegiate and professional wind groups. Tonight's two movements are fine examples of the British-influenced, conservative side of Ridout's style- the Flourish is an easy-flowing fanfare performed by the brass only, with some light-hearted and natural use of mixed metre. The March is a buoyant piece in the style of Walton's Crown Imperial or Elgar's Pomp and Circumstance marches, with an arpeggiated opening motive which quickly affixes itself to the listener's musical memory.

CARL MARIA VON WEBER (1786-1826)
Clarinet Concerto No. 2
Although Weber is widely regarded as an early Romantic, his music owes a great deal to his life-long study and admiration for the music of Mozart. Indeed, parallels with Mozart appear throughout Weber's life: his early years in music were dominated by his ambitious father, who sought to present his son as a prodigy in the lucrative way Leopold had developed young Wolfgang. Also like Mozart, Weber loved the clarinet, and wrote beautifully and idiomatically for the instrument, specifically for Heinrich Baermann, the leading virtuoso of the day. During his lifetime, Weber was most famous as a conductor and composer of opera, (Der Freischütz, Euryanthe) and had a successful career in both capacities. This clarinet concerto, written in 1811, is now part of the standard repertoire for the instrument, and is still widely played nearly 200 years after its creation.

FRANK TICHELI (B.1958)
Amazing Grace
According to the legend, the famous words to Amazing Grace were originally penned by John Newton (1725-1807), who was a sea-faring slave trader until his conversion to Christianity during a raging nautical storm. The origin of the melody is less sure; there is some speculation that it may even have been a song originally sung by the Africans whom Newton spent years bringing to slavery. This version for winds was commissioned by John Whitwell, Director of Bands at Michigan State University, in memory of his parents. Frank Ticheli has shaped the beloved tune into a lush work for winds, including a small developmental section which explores the interval of a rising fourth and evolves into a triumphant third verse to the hymn.

EDWIN FRANKO GOLDMAN (1878-1956)
On the Mall
And now, for those who believe a wind band concert is incomplete without a march, here is a treat! Edwin Franko Gold-

man was leader of the Goldman band from its inception in 1911 to his death in 1956. The band was originally formed to give New York City wind and percussion players a professional-level summer musical outlet, and from its early days was a high quality professional organization. Goldman was a visionary and pioneer in the area of music for winds, and commissioned many significant composers to write for his group, including Percy Grainger, Virgil Thomson, and Ottorino Respighi. Its summer concerts were traditionally held on the Mall in New York City's Central Park, an esplanade where people could gather to listen to the music. This march was written in 1923 to commemorate a new bandstand built on the Mall.

GUSTAV HOLST (1874-1934)

First Suite in Eb

The Holst First Suite (1909) is in a small set of works considered to form the early core of the modern wind repertoire. Holst's two suites for military band (the Second Suite in F was written in 1911) Moorside Suite (1929), and Hammersmith (1930) form a quartet of significant works for band – these were works conceived for winds, rather than transcribed from earlier orchestral pieces. This conceptual breakthrough for winds started not only with Holst, but also his contemporaries Ralph Vaughan Williams and Percy Grainger, who also wrote early masterworks. The musical material for the entire First Suite is based on the Chaconne theme, first stated by the euphonium and tuba, and string bass. This theme is heard sixteen times in the first movement, first alone and then with fifteen different variations around it. The thematic material for the other two movements is derived from this theme, more specifically its first three notes. Although this music sounds very much like English folk music, the source material is all original.
Toward the end of the March, Holst shows off his compositional skill when he combines its themes together to form a jubilant finale.

Notes by Gillian MacKay

The Faculty of Music gratefully acknowledges
the generous support of our season sponsors

Manulife Financial

mbna

Meloche Monnex
Insurance for professionals and alumni

An affinity for service

The Faculty of Music is delighted to welcome back to the stage of the MacMillan Theatre the following esteemed alumni performers:

Flute
Lynda Eady (*1972*)
Jennifer Langton (*1972*)
Elizabeth Madrick (*1977*)
Annick Santschi (*2003*)

Clarinet
Frances Chilton-Mackay *(1978)*
Amanda Eason *(1971)*
Sharon Fitzsimmins *(1971)*
Ross Folkes *(1971)*
Nina Hollington (*2001*)
Wayne Jones *(1972)*
Nicole Litman *(1995)*
Jo-Ann Mee *(1978)*
Patricia A Wait *(1973)*

Saxaphone
Albert E Eady *(1973)*

French Horn
Rita P Arendz *(1982)*

Trumpet
Ernie Eason (*1972*)
Robert Gray (*1974*)
Fran Harvey *(1982)*

Trombone
Robert Mee (*1976*)
Stan Van Zuylen (*1976*)
Dean Pattison (*1991*)

Euphonium
David Lum *(1988)*
Roman Yasinsky (*1982*)

Tuba
Don Burns (*2006*)

Persussion
Stephen Peckham (*1982*)

Biographies

James Campbell has followed his muse to five television specials, more than [illegible]0 recordings, over 30 works commissioned, a Juno Award for *Stolen Gems* [Marquis Records], a Roy Thomson Hall Award, Canada's Artist of the Year and the Order of Canada. Most recently, Campbell received The Queen's Golden Jubilee Medal. This was given on the occasion of the fiftieth Anniversary of the accession of Her Majesty the Queen to the Throne. Called by the Toronto Star "Canada's pre-eminent clarinetist and wind soloist", James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony, Orchestre Symphonique de Montréal and the Russian Philharmonic. During the 2003-2004 season he performed with the Edmonton Symphony Orchestra and the Boston Pops in the premiere of *Dreaming of the Masters*, a jazz concerto by Allan Gilliland, commissioned by the Edmonton Symphony and written for James Campbell. Campbell has collaborated and performed with many of the world's great musicians including the late Glenn Gould and Aaron Copland; as well as chamber music tours with over 30 string quartets including the legendary Amadeus String Quartet, the Guarneri, [illegible]rmeer, New Zealand, St Lawrence, Fine Arts, and Allegri String Quartets.

Currently, Mr. Campbell tours with Trio Mosaique (James Campbell - clarinet, Rivka Golani - viola and Richard Raymond - piano), the New Zealand Quartet, and with jazz pianist Gene DiNovi. This season Campbell tours Canada, the United States, the UK, the Netherlands, Spain and New Zealand. He will perform the premiere of Allan Gilliland's orchestral arrangement of Leonard Bernstein's *West Side Story* with the Kitchener Waterloo Symphony Orchestra and will record a live CD with the Edmonton Symphony Orchestra, works by Gilliland, Bernstein and Stravinsky.

Of Campbell's extensive discography many have won international acclaim. Most recent releases include the Brahms Clarinet Quintet with the Allegri Quartet, voted "Top Choice" by BBC Radio 3, the world premiere recording of Brahms [orchestrated Berio] Sonata Op. 120 No. 1 with the London Symphony Orchestra (both on Cala Records) ; and the Sony Classical re-release of the Debussy Première Rhapsodie with Glenn Gould. Campbell is the subject of numerous features and cover stories in Clarinet Magazine (USA), Clarinet and Sax (UK), Piper Magazine (Japan), Gramophone, and in the book Clarinet Virtuosi of Today, by British author and clarinet authority Pamela Weston. In 1984, James Campbell was named Artistic Director of the annual summer chamber music festival in Parry Sound, ON, The Festival of the Sound now planning its 28th season. Mr. Campbell has taken the Festival to England on three occasions and it has been the subject of documentaries by BBC Television, CBC Television and TV Ontario. In 2003 Festival of the Sound opened its very own 500 seat concert hall, the Charles W Stockey Festival Performance Hall. Since 1989, James Campbell makes Bloomington, Indiana his base during the academic year as Professor of Music at the prestigious Music School of Indiana University.

Quickly becoming one of Canada's most commissioned and performed composers, **Allan Gilliland** was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of music degree in performance and a Master of music degree in composition from the University of Alberta. He has written music for many ensembles and his music has been performed around the world. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works

for the ESO including concerti for violin, 2 harps and clarinet. Other highlights include; the Winspear Fanfare composed for the opening of the
Winspear Centre, the Concerto for Trumpet & Orchestra premiered by Jens Lindemann and the ESO and Dreaming of the Masters I a jazz concerto written for clarinetist James Campbell and given its American premiere in 2004 by the Boston Pops. In 2002 his orchestral work On the Shoulders of Giants took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan is now Head of the Composition major at Grant MacEwan College in Edmonton Alberta, Canada.

CONDUCTORS

Professor **Ronald Chandler** began his career in music teaching at Malvern and Jarvis Collegiate Institutes where he taught instrumental music for 9 years. In 1967 he was appointed Assistant Professor at the Faculty of Music, University of Toronto teaching woodwind technique classes, applied clarinet, band and orchestral technique, jazz education, while coaching chamber music and conducting the Concert Band, Wind symphony and Jazz ensembles.
During his time at the university, Professor Chandler was cross appointed to the Faculty of Education and served as chief examiner for winds and percussion at the Royal Conservatory both examining at all levels and training prospective examiners. After progressing through the ranks at the University of Toronto Chandler became Associate Dean, overseeing the areas of music education, performance and opera. Now retired, Professor Chandler spends many happy days golfing, fishing, adjudicating and giving clinics throughout Canada and the United States. Chandler holds degrees from the University of Toronto and Indiana University.

Professor Emeritus **Stephen Chenette** taught at the Faculty of Music from 1972 to 2001. In addition to conducting the Concert Band and Wind Symphony, he was Head of Brass, and taught trumpet, brass chamber music, and orchestral repertoire for winds. A graduate of the Curtis Institute of Music, he played in orchestras for sixteen years, including principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He studied with the principal trumpeters of the Philadelphia Orchestra, New York Philharmonic, and Boston Symphony, and also with Rafael Mendez and Arnold Jacobs. His conducting teachers include Leonard Bernstein, Hans Swarowsky, and Frederick Fennell. He is currently Past President of the International Trumpet Guild. Since 1998, he has made annual trips to Russia as guest conductor of professional orchestras and concert bands. In April of 2006, he gave master classes at the conservatories of Beijing and Xi an, China.

Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble, and teaches conducting and trumpet. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. She has conducted honour bands in many provinces and states, as well as the NationalYouth Band of Canada. In 2005 Gillian was the recipient of the OMEA Award of Commendation, and was a semi-finalist in TVO's Best Lecturer Challenge. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Her areas of research include conducting and mime, 19th century French trumpet and cornet repertoire, and 19th century French wind band repertoire. Gillian holds degrees from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she has served as Director of the School of Music at the University of Windsor, and Instructor of Brass at Medicine Hat College.

Jeffrey Reynolds is Assistant Co-ordinator of the Performance Division at the Faculty of Music, and teaches trumpet, chamber music, jazz history, and music education, as well as conducting the Symphonic Winds. He holds a Ph.D. in the philosophy of music education and a M. M. in trumpet performance. Dr. Reynolds has performed and recorded as a trumpeter with the Calgary Philharmonic, Edmonton Symphony, Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College and McMaster University. He has contributed articles to several journals, frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

Professor **Robert Rosevear**, co-founder with Professor Ezra Schabas, of the University of Toronto Concert Band, directed the ensemble from 1962 to 1974. He also organized the predecessor organization, the Conservatory Symphonic Band, in 1946. Under his baton both bands performed a varied repertoire of concert music that included transcriptions as well as original works for band - among them the Canadian premier performances of Copland's "Emblems" and Ridout's "Partita Accademica".

Professor Rosevear was the first professor of instrumental music education in a Canadian university when the Music Education course - then called "School Music" - was established at the University of Toronto in 1946. He was on the University of Toronto faculty for 32 years, teaching instrumental classes, band and orchestra techniques,conducting, and French horn, as well as serving terms as assistant to the Director and chairman of the Music Education Department. For the Royal Conservatory of Music he was one of the principal examiners for wind, percussion, and string candidates. He was widely known as an adjudicator at a host of music festivals.

A native of the United States, he majored in history at Cornell University, graduating in 1937, earned bachelor and master of music degrees in instrumental music education at the Eastman School of Music, and spent a year in doctoral studies at Indiana University. The University of Western Ontario, in recognition of his contributions in the field of music education in Canada, awarded him the degree of D.Mus. 'h onoris causa in 1979.

Toronto provided many opportunities for "extra curricular" professional French horn performance - with the blessing of the Faculty of Music administration. During the formative seasons of the Canadian Opera Company and Canadian National Ballet he was principal horn. He played occasional engagements with the Toronto and CBC Symphonies, more than a dozen operas with the CBC Opera, and an assortment of dramatic and musical shows. Many of the players and the conductors – as well as the guest soloist - on tonight's concert have, at one time or other, been students of Robert Rosevear! ■

60 MUSIC EDUCATION 1946-2006

University of Toronto Wind Ensemble

FLUTE/PICCOLO
Alberta Brown
Roseen Giles
Sara Moorhouse
Tristan Nickel

OBOE
Candice Barnes
(English Horn)
Yi-Tan Chen
Joseph Simone

CLARINET
Hsin-Yi Chang
Mark Dimitroff (Eb)
Gabriel Estrin
Elizabeth Fellows
Thomas Grant
Alix Haywood
Alexander Martin
John Williams

BASS CLARINET
Elizabeth Fellows
Alix Haywood

BASSOON
Lance McMillan
(contrabassoon)
Devin Wesley
Krista Wodelet

SAXOPHONE
Tristan DeBorba, alto
Chelsea Shanoff, alto
Jennifer Trueman, tenor
James Wilkie, baritone

HORN
Kari Hueber
Marina Krickler
Anna Millan
Emily Rapson
Kortnie Sherk

TRUMPET
Steve Arsenault
Sarah Hemeon
Rachel Malach
Matthew MacLean
Lauren Roszell
Marcel Sekine

TROMBONE
Stuart Bremner
Edward Loach
Nicholas Mahon
Jolanta Miller

BASS TROMBONE
Nelson Garces

EUPHONIUM
Cameron Rawlins
Stefan Sikorski

TUBA
Ian Feenstra
Frank Law

CONTRABASS
Sean King

PERCUSSION
Michelle Hwu
Andy Luck
Daniel Morphy
Greg Samek
William Snodgrass

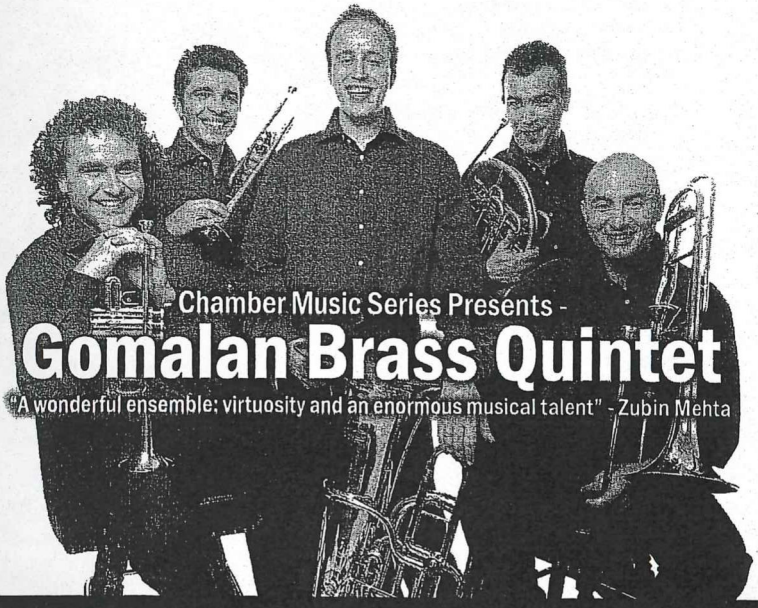
HARP
Maria Jacobsson

PIANO
Roger Yuen

Karen Wiseman, *Performance Collection Librarian*
Fred Perruzza, *Director, Theatre Operations*
Ian Albright, *Techical Assistant*
Bob Dunkin, *Production Assistant*

❖❖❖

Upcoming Wind and Band concert
Wednesday, November 29
Symphonic Winds - Jeffrey Reynolds, conductor
Wind classics by Jacob, Herberman and Vaughan Williams.
7:30 pm. MacMillan Theatre. $14 ($8 senior/student)



Chamber Music Series Presents -

Gomalan Brass Quintet

"A wonderful ensemble: virtuosity and an enormous musical talent" - Zubin Mehta

Monday, April 2, 2007. 7:30 pm. Walter Hall
Tickets: $22 ($12 seniors/students). 416-978-3744

Imagine Perfect Resonance

A chord is struck, but never fades, sustained forever.

Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Faculty of Music Development Office at 416-946-3145.

2006-2007 Friends of the Faculty of Music

The Faculty of Music gratefully acknowledges the individuals, foundations, associations and corporations that support our students and programs with donations this fiscal year. These gifts enable us to secure our stature as Canada's leading comprehensive music program, and continues to provide us with the confidence to build upon our success for the benefit of the arts and education in Canada and abroad.

Listed below are donors of $1500 or greater from September 1, 2005 to September 1, 2006.

Peter A. Allen
John Beckwith
Christie J. Bentham
Harald and Jean Bohne
David G. Broadhurst
Brumara Foundation
Walter and Danuta Buczynski
Alice and Grant Burton
Canadian Opera Volunteer Committee
Donald H Carlisle
Neil and Blanche Carragher
Glenn H. Carter
Margaret J. Catto
Gerald P. Copeland
Denton D. Creighton
Irene Pump Croot and Keith Croot
Ardeshir and Renate Dastur
Gerard Dunnhaupt
Susan C. Girard
Anthony James Gizzie
Jane N. S. C. Grier
Doreen Hall
Martha Hardy
Milton and Ethel Harris
The Heinrichs Foundation
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Jackman Foundation
The Honourable Henry N. R. Jackman
Philip and Diana Jackson
William and Hiroko Keith
Ken Page Memorial Trust
Eric V. and David Klein
Michael M. Koerner
John B. Lawson
Richard Liss
Viola Lobodowsky
Diane Loeb
Che Anne Loewen
Stuart W. Logan
Long & McQuade Musical Instruments
Lawrence M Marks
Kathleen McMorrow
Roger D. Moore
Christopher D. Palin and Susan E. Middleton
Mary Ann Parker
Sidney A. Pulley
Sandra and Joseph Rotman
Sam Sniderman
Sage Investments Limited
Nature's Earth Products Inc.
Stephen and Jane Smith
Stratton Trust
Janet Stubbs
Joey and Toby Tanenbaum
Ian and Kathleen Taylor
Richard I. Thorman
Riki Turofsky
Kathleen Walls
Phyllis and Bill Waters
The Estate of Florence G Wilkinson
Penny and Robert Willes
Women's Musical Club of Toronto
Centennial Foundation
Maurice Zurba

As of September 1, 2006

King's College Circle Heritage Society

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning:

Lillias C. Allward
Kathleen Anderson
Richard J. Bishop
William R. Bowen
Liona M. C. Boyd
Patrick and Marilyn Brown
Verna J. Culley
Gerard Dunnhaupt
Barry W Easton
Gino Empry
Kingsley G. Ferguson
Madeline M. Field
Anne Geddes
Jane N. S. C. Grier
Doreen Hall
John Hawkins
Lenore V. Hetherington
Fay Hethrington Scholarship
Charles A. Hunter
Edwin R. Kammin
Donald Ketcheson
Jodi and Michael Kimm
Angela L. Klauss
Robert and Carolyn Lake
Leslie and Jo Lander
Michael F. Maloney
Alice Matheson
James and Charlotte Norcop
Paul E. Read
Diane L. Silverman
Janet Stubbs
Ann D. B. Sutton
Nora R. Wilson

Please contact Sarah Brown at 416-946-3145 if you would like to learn more about this program.